

THE

MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



VOL. I., No. 15.]

SATURDAY, MAY 3, 1856.

[PRICE 3d.
BY POST, 4d.

Musical Announcements, &c.

MADAME JENNY GOLDSCHMIDT

LIND has most kindly consented to sing the following pieces at Mr. BENEDICT'S ANNUAL EVENING CONCERT, at Exeter-hall, on Wednesday, May 21:—In the first part—Duet, "I Montanari," or Styrian Melodies, as originally composed by Mr. Benedict, for Madame Goldschmidt and Sig. Belletti; grand scena and aria, "Squallida veste e bruna," from Turco in Italia, by Rossini; and in the second part, the favourite duet, "La Mere Grand," by Meyerbeer, with Madame Viardot. Mr. Otto Goldschmidt will perform Bach's Concerto for two pianofortes with Mr. Benedict. Further details will be duly announced. Reserved seats, £1 1s.; unreserved seats, 10s. 6d. The places will be appropriated according to priority of application, and no more tickets will be issued than can be conveniently accommodated. Applications for tickets to be made to Mr. Mitchell, Royal Library, 33, Old Bond-street; and to Mr. Benedict, 2, Manchester-square.

CHOIR BENEVOLENT FUND (Established 1851), for the Relief of Widows and Orphans of Organists and Lay Clerks of Cathedral and Collegiate Churches.—THE ANNIVERSARY DINNER will be held at the Freemasons' Tavern, on FRIDAY, the 13th of June, 1856.—Sir THOMAS GLADSTONE, Bart., in the Chair.—Dinner on the Table at Six o'clock precisely.—During the evening a selection of Glees, Madrigals, &c., will be performed by a select and efficient Choir.—Tickets, 21s. each, may be had of Messrs. Addison and Co., 210, Regent-street; of the Honorary Secretary, 12, Denbigh-place, Pimlico; and at the Freemasons' Tavern.—Ladies' Tickets to the Gallery, including Refreshments, 5s. each.—GEORGE GRAY, Hon. Secretary.

TO AUTHORS and COMPOSERS.—

J. H. JEWELL (from Soho-square), Music-Seller and Publisher, having taken the extensive Premises, 104, Great Russell-street, Bloomsbury, is now prepared to undertake every description of Music Engraving, Printing, &c., at the most moderate charges.—Works revised for Press.—Estimates given.

SIGNOR GIULIO REGONDI begs to announce that his ANNUAL MORNING CONCERT will take place at the Hanover-square Rooms, on Friday, May 30. Full particulars will be duly announced. Reserved seats and tickets at all the principal music Warehouses, and at Signor Regondi's residence, 24, Upper George-street, Bryanston-square.

MISS ELIZA HUGHES (R.A.M.), Soprano: 69, Great Queen-street, Lincoln's-inn-fields.

MR. WM. STERNDALE BENNETT respectfully announces to his Friends and the Public that his PERFORMANCES of CLASSICAL PIANOFORTE MUSIC (12th annual series) will take place at the HANOVER-SQUARE ROOMS, on Tuesday Evenings, May 6, and June 3.—Tickets to be had of Mr. W. S. Bennett, 15, Russell-place, Fitzroy-square; Leader and Cook, 63, New Bond-street; and of the principal Music-sellers.

MR. and Mrs. PAGET (R.A.M.), Bass and Contralto. Atherton, Warwickshire.

CORN EXCHANGE, COVENTRY.—

The above magnificent room is now let for Concerts, Lectures, Meetings, Musical Entertainments, &c. &c. Size of the hall—110 feet long, and 55 feet wide.—Applications to be made to the Manager, Mr. W. Mabbatt, Coventry.

M. CHARLES HALLE begs to announce that he will RESUME his PIANOFORTE RECITALS this season, at his residence, 47, Bryanston-square. The dates are fixed for Thursday, May 8, 22nd, and June 5; to commence at 3 o'clock. Terms for subscription for the series of three matinees, one guinea. Subscribers' names received at Messrs. Cramer and Beale's, 201, Regent-street, and at Mr. Halle's residence.

THE ANEMOIC UNION will perform at Madlle. Sedlatzék's Concert, May 14, and Mr. Frank Bodda's Evening Concert, at Exeter-hall, May 19. Communications respecting terms of the Union for concerts, in London or the country, to be made to Mr. Alfred Nicholson, 11, Princes-street, Leicester-square.

HERR ADOLPH SCHLOESSER has the honour to announce that his CONCERT will take place on Wednesday evening, May 7th, at the Hanover Square-rooms. Vocalists: Madame Viardot Garcia, Miss Stabbach, Herr Reichardt, and Signor F. Lablache. Instrumentalists: M. Bille, Herr Schloesser, Signor Regondi, Herr Deichmann, and M. Paque. Conductors, Herr Kuhe and Herr Schloesser.

Numbered Reserved Seats, 10s. 6d., to be had of the principal Musicsellers, and of Herr Adolph Schloesser, 27, Upper Berkeley-street, Portman-square.

NEW PHILHARMONIC SOCIETY.

—The THIRD CONCERT will take place on Wednesday Evening, May 14, the proceeds of which will be given to the Hospital for Consumption, Brompton. Beethoven's symphony in C minor, Mendelssohn's Overture Melusina and Concerto in D minor, Glover's Cantata Tam-o'-Shanter, and other works will be performed. Pianoforte, Miss Arabella Goddard; Vocalists, Madlle. Krale and Mr. Miranda; Conductor, Dr. Wyde. Stalls, £1 1s.; Reserved Seats, 10s. 6d. W. GRAEFF NICHOLLS, Hon. Secretary.

MR. FRANK BODDA'S GRAND CONCERT at Exeter-hall, Monday, May 19. 2, Nottingham-terrace, York-gate, Regent's-park.

MR. LAMBERT, Vocalist — Bass.

Communications relative to engagements to be addressed, 51, Union-terrace, York.

BRADFORD MUSICAL FESTIVAL.

1856.

Under the Especial Patronage of Her Most Gracious Majesty the Queen, His Royal Highness the Prince Albert, K.G., His Royal Highness the Duke of Cambridge, K.G., &c., &c., &c.

PRESIDENT,
The Right Hon. the Earl of HARROWOOD.

The Festival will be held in ST. GEORGE'S HALL, Tuesday.....August 26 Thursday.....August 28 Wednesday.....27 Friday.....28 Conductor.....Mr. COSTA Chairman, SAMUEL SMITH, Esq. Secretary, MR. CHARLES OLIVIER. Committee-room, St. George's Hall, Bradford.

MADAME CLARA NOVELLO,

Miss Sherrington, Miss Amy Dolby, Mr. Sims Reeves, MM. F. and C. Doppler, and M. Sainton, with the Band of the Orchestral Union, conducted by Mr. Alfred Mellon, will appear at Miss Dolby and Mr. Lindsay Sloper's Annual Grand Morning Concert, at the Hanover Square-rooms, on Friday, May 9th. Reserved Seats, Fifteen Shillings each, or Three for Two Guineas, to be had only of Messrs. Cramer and Co., 201, Regent-street; of Miss Dolby, 2, Hindstreet, Manchester-square; and of Mr. Lindsay Sloper, 7, Southwick-place, Hyde Park-square.

Single Tickets, Half-a-Guinea each, may be had at all the principal music warehouses, and of Miss Dolby and Mr. Lindsay Sloper.

MR. VAN PRAAG begs to inform his Patrons, also Ladies and Gentlemen of the Musical Profession, that he continues the management of Concerts, Matinées, and Soirées, as well as the superintendence of bands, choruses, &c. Soliciting a continuance of the Patronage he has of late years received, it will be his constant study to merit the same.

All communications addressed to Mr. Van Praag, at Mr. Brettell's Printing-office, 25, Rupert-street, Haymarket, will receive immediate attention.

BEAUMONT INSTITUTION.

The last CONCERT of the Season will take place on THURSDAY next, MAY 8th. Artiste: Madame A. Thillon (her only appearance in London), Mrs. Sims Reeves, Miss Louisa Vining, Miss Manning, Madame Amadei, Mr. G. Perren, Mr. Thomas, and Mr. Sims Reeves. Violin, Mr. Cattermole. Conductor, Mr. Frank Mori. Director, Mr. D. Francis.

Tickets, 1s., 6d., 2s., and 2s. 6d., to be had at the Institution, Beaumont-square, Mile End-road, and of Mr. Taylor, 84, Leadenhall-street. To commence at Eight o'clock.

MR. LANGTON WILLIAMS

begs to inform his friends and the public that his Annual Grand CONCERT will take place at the Music Hall, Store-street, Bedford-square, on MONDAY, May 5, 1856, when the following talented Artiste will have the honour of appearing:—Miss Poole, Miss Lizzy Stuart, Miss Julia Blende, Miss Lizzy Harris, Miss Laedelie, and Miss E. L. Williams, the celebrated Welsh Nightingale; Mr. Miranda, Mr. E. L. Hinne, Mr. Henry Morgan, and Mr. Frank Bodda. Violin, Mr. Henry Blagrove; Flute, Mr. Richardson. Conductors, Mr. Frank Braine and Mr. Langton Williams. Boxes, One Guinea; Reserved Seats, 3s.; Centre Seats, 2s.; Hall, 1s.

ORGAN PERFORMANCE.

The Organ in Dartford Church, Kent, having been entirely reconstructed and enlarged by Mr. Groves (of London), will be re-opened on Thursday evening, May 15th, at 7 o'clock, with a performance of Classical Music. The Choir of Rochester Cathedral are engaged for the occasion. Conductor, Mr. J. T. Stone, who will preside at the organ, and perform the following compositions:—Allegro Vivace, Jupiter Sinfonia—Mozart; March, Athalie—Mendelssohn; Let their celestial concerto, Samson—Handel; Allegro Maestoso e Vivace, Organ Sonata in B—Mendelssohn; etc. etc. Tickets of admission may be had of the Churchwardens, and of Mr. Gwinell, Dartford.

SIGNOR and Madame FERRARI

beg to announce that their ANNUAL CONCERT will take place at the Hanover-square Rooms on FRIDAY Evening, May 9th. Vocalists—Miss Dolby, Mrs. Howard Glover, and Madame Ferrari, Herr Reichardt, and Signor Ferrari. Instrumentalists—Madame Clara Schumann, Mr. George Russell, Herr Oberthur, and Signor Giulio Regondi. Accompanists—Messrs. Lindsay Sloper and George Russell. Tickets 7s., to be had at the principal music-sellers; reserved seats, 10s. 6d.; to be had only at Signor and Madame Ferrari's residence, 69, Upper Norton-street, Portland-place.

[MAY 3, 1856.]

NOTICES, &c.

Post Office Orders for 3s. (town subscribers) or 4s. (country) may be made payable to JOHN SMITH, Charing-cross Office.

Every exertion will be made for the punctual delivery of the GAZETTE. Complaints on this subject should be sent direct to our Office.

RECEIVED.

E. S., Liverpool; T. B., Sheffield; C. O., Bradford; B., Aberdeen; J. M., Manchester; T. G., Canterbury; W. P., Cambridge; W. W., Hackney; G. A., Middlesborough; C. R., Brixton; P. S., Masham; G. W., Mark-lane; C. G., Holbeach; H. C., Queen-square; P., Covent-garden; T. S., Clonmel; T. B., Birmingham; E. D., Sunderland; U. R., Bristol; R. S., Humble; S., Vauxhall; C. P., Piccadilly; W. C., Park-street; A., Peterham; Mrs. G. Winchester; J. L., Cambridge; J. T., Plymouth; M. G., Whithaven; J. C., Birmingham; B. T., Bath; D., Abingdon; J. M., Ashford; H. R., Limerick; J. P., Swansea; S. J., Camberwell; H. L., Gloucester-terrace; J. M., Glasgow; H., Hyde-park W. S., Exeter; F. G., Wigan; C. H., Oxon; H. F., Longleat; E. O. P., Manchester; T. B., Edinburgh; G. J., Manchester; G. A., Skegby; H. S., Yarmouth; A. H., Swansea; C., Oxford-street; Miss T., Leamington; T. L. F., Crawley; J. R., Armagh; W. P., Pembroke; W. L., Liverpool; W. H., Liverpool; C., Liverpool; J. N., Ipswich; J. S., Poole; R. L., Ipswich; A. M., Portsea; S. S., Stourbridge; W. H., Birmingham; R. B., Lowestoft; D. O., Killarney; T. M., Leicester; W. P., Exeter; W. M., Chichester; L. C., Norwich; W. W., Clitheroe; G. C., Bowdon; W. D., Kinsale; D. A. B., Liverpool; F. M., Edinburgh; J. R., Hackney; T. H. T., St. John's-wood.

THE MUSICAL GAZETTE

SATURDAY, MAY 3, 1856.

Two grand events have "cast their shadows before" in the shape of announcements. We spoke two or three weeks ago in our Crystal Palace news of a grand allegorical "Peace" group in preparation by Baron Marochetti, and we imagined—indeed, were informed—that this would form part of the "Peace" celebration that is to take place at Sydenham. It appears, however, that it is of sufficient importance for a day to be set apart for the inauguration, and Her Majesty and Prince Albert are expected to witness the same on Friday next. No particulars have yet reached us, and we are rather curious to know what this Peace trophy, or monument, or statue—or all three—is. The presence of Royalty is sure to give *éclat* to the proceedings, and to draw a vast crowd of the rank and fashion of the metropolis.

On the following day a remarkable event will take place; Her Majesty's Theatre will positively re-open, and though the rival Opera House—for it must always be so considered—has robbed Mr. Lumley of Grisi, Mario, Lablaeke, and Costa, a quartett of *artistes* with whom the name of Italian Opera in this country has long been associated, still the energy of the *impresario* who introduced Jenny Lind to the boards of Her Majesty's Theatre, securing her while others were squabbling about her engagement, remains unimpaired, and Mr. Lumley, who seems always to have courted difficulties that he might show how he could overcome them, has, in a marvellously short space of time, got together a company that will satisfy the most fastidious supporters of the original Italian Opera.

The following arrangements have been completed:—

"OPERA.—Madame Alboni, her first appearance in London these five years; Madlle. Piccolomini, her first appearance; Madlle. Giudetta Rizza and Madlle. Finoli, their first appearance; Madame Amadei and Madlle. Berti, their first appearance; and Madame Albertini, her first appearance. In addition to the above talent, an engagement has been effected with Madlle. Johanna Wagner, her first appearance; Signor Salviani, of La Pergola, Florence, his first appearance; Signor Boecdé, his first appear-

ance in England these six years; Signor Mariani and Signor Calzolari; Signor Beneventano, of La Scala, Milan, of the Italian Opera, Madrid, and the principal theatres of Italy, his first appearance; Signors Vario, Fortini, and Baillou; Signor Zucconi, of the principal theatres of Italy, his first appearance; and Signor Belletti. Director of the music and conductor—Signor Bonetti, of the Italian Opera, Paris. Leader of the orchestra, M. Tolbecque; leader of the ballet, M. Nadaud. The orchestra has been carefully selected, both with reference to the excellency of the individual *artistes* and the perfection of the *ensemble*. The chorus has also been selected with great care.

"BALLET.—Madilles. Rosati, Bellon, Boschetti, Lisereau, Clara, Rosa, Katrine, and Marie Taglioni; M. Vandris, M. Charles, and M. Paul Taglioni."

Mr. Lumley makes a good beginning, which is a great point. He has Alboni for his opening night—a charming singer in a charming opera (*La Cenerentola*). This alone would be an immense attraction; but we have in addition, old favourites in Signor Calzolari and Belletti. We have not much belief in the comic powers of the latter, but we shall see. In this opera Signor Zucconi appears for the first time. We predict that the opening night will be a grand night, something really stirring and exciting; and we sincerely trust that Her Majesty's intention of leaving town for the Isle of Wight on the 10th, may be changed for the purpose of enabling her to grace so grand an occasion with her presence. Mr. Lumley deserves the utmost support. He has always ransacked Europe for the very best talent that could be procured, and has spared nothing, that his patrons might be satisfied.

His coming season is replete with interest. Madlle. Piccolomini, who is of noble descent and of great vocal and histrionic fame, is to appear in a fortnight or three weeks, and her appearance involves the production of an opera unknown in England—Verdi's *La Traviata*. These novelties are to be followed by the *début* (in *Il Trovatore*) of some English lady who has married a M. Albertini, and last, though by no means least, Johanna Wagner—the vocal Miss Cushman—is positively supposed to appear as Romeo in Bellini's *I Montecchi e Capuletti*. This will be in about six weeks more. Madlle. Wagner has been highly extolled throughout Germany, and the *habitués* of the Opera are doubtless grateful to Mr. Lumley for securing an artist of whom so much has been written. We shall have nothing more to say of her till she has appeared. In what opera or operas Madame Amadei (also an English vocalist) will appear does not transpire. We are very sorry that Balfé is not to be conductor. Ballet was always a great point at her Majesty's Theatre, and the manager has not been idle in this department. The well-known names of Carolina Rosati, Marie Taglioni, and Madlle. Rosa, prove Mr. Lumley's anxiety that every portion of the entertainment should be complete and of the best. *Le Corsaire*, a ballet, which has lately met with great success in Paris, is to be produced, and on the opening night there will be a new divertissement, entitled *Les Quatre Saisons*. Want of space, which has compelled us to omit our list of new publications which we are exceedingly anxious to continue, and some notices of concerts already written, prevents our adding more than Mr. Lumley has our most hearty wishes for his success.

All who have the opportunity of perusing this Number of our Journal, and wish to enter their names as Subscribers, are requested to write direct to the Office, 141, Strand, stating with which Number their Subscription is to commence; or, if they prefer obtaining the Musical Gazette through their Booksellers or News-vendors, an intimation that they have so done will be gratifying to the Proprietors.



HER Majesty, his Royal Highness the Prince Albert, and the Princess Royal, honoured the performance of *L'Elisir d'Amore* at the Royal Italian Opera with their presence on Saturday last.

Her Majesty, Prince Albert, the Prince of Wales, the Prince Royal, the Princess Alice, and Prince Alfred, visited the exhibition of the Society of Painters in Water Colours yesterday week, previous to its being opened to the public.

The Queen gave a concert on Wednesday evening at Buckingham Palace, at which the following assisted—viz., Mesdames Novello, Viardot, Bosio, and Didiée, Signors Gardoni and Ronconi, Mr. Sims Reeves, and Herr Formes.

The Foreign Ministers and a party of the nobility and gentry were invited to the number of about 370.

The following was the programme :—

PART I.

Quartett, "When the West"—Mesdames Novello and Viardot, Mr. Sims Reeves and Herr Formes ..	Mendelssohn.
Duo, "Parigi o cara lasceremo"—(La Traviata) Madame Bosio and Signor Gardoni ..	Verdi.
Air, "Ah! se un urna"—Madame Novello (Beatrice di Tenda) ..	Bellini.
Evening Prayer, "This Night I lift my Heart"—(Eli) Madame Viardot ..	
Chorus of Angels, "No Evil shall befall Thee" (Eli)—Mesdames Novello, Didiée, and Viardot, and Mr. Sims Reeves ..	Costa.
Duo, "Dove mai trovarlo" (Eliza and Claudio)—Madame Bosio and Signor Roconi ..	Mercadante.
Air, "Dalla sua pace"—Mr. Sims Reeves (Don Juan) ..	Mozart.
Quintetto, "Finir convien"—Mesdames Bosio, Novello, and Viardot, Signor Gardoni, and Herr Formes (L'Etoile du Nord) ..	Meyerbeer.

PART II.

Introduzione, "Ah! che ne aita"—Madame Novello, Signora Gardoni and Ronconi, Mesdames Viardot and Didiée, Mr. Sims Reeves, and Herr Formes (Mosè in Egitto) ..	Rossini.
Air, "D'Amor sull'alii"—Madame Bosio (Il Trovatore) ..	Verdi.
Duo, "On yon Streamlet's Yellow Strand"—Madame Novello and Mr. Sims Reeves (Zuleika and Hassan) ..	Mendelssohn.
Duo, "Aliens encore"—Mesdames Bertrand, Viardot, and Didiée (Le Maçon) ..	Auber.
Lied, "Und legt ihr"—Herr Formes (Spielman's lied) ..	Gumbert.
Trio, "Dana la faveur"—Mesdames Bosio and Viardot, and Signor Gardoni (Conte Ory) ..	Rossini.
Duo, "La dove prende amor ricetto"—Madame Novello and Signor Ronconi (Flauto Magico) ..	Mozart.
Quartetto è coro, "Alziam gli evviva"—(Euryanthe) ..	Weber.

Mr. Costa presided at the pianoforte.

ROYAL CREMORNE GARDENS.

NOTWITHSTANDING the continuous rain which fell last Sunday, depriving the general public of their usual healthful promenade, and reducing the visitors to a small number, yet those few had an opportunity of hearing the following selections and choruses rendered in a most effective manner by the band appointed for the day :—

PART I.

Grand march ..	Hallelujah	Handel.
Selection ..	12th Mass	Mozart.
Cavatina ..		Donizetti.
Cujus animam ..	Stabat Mater	Rossini.
The last day ..		Whitaker.

PART II.

March ..	Le Prophète	Meyerbeer.
Selection ..	12th Mass	Mozart.
Overture ..	Nino	Verdi.
Chorus ..		Bishop.

Concluding with "Partant pour la Syrie," and "God save the Queen."

This was a treat that could not have been expected under such circumstances, and, perhaps, would not have been enjoyed but that the lessee strictly carries out the tenor of his announcements, which generally conclude with the short but very satisfactory sentence "wet or dry."

The new pictorial adornments of the grounds are nearly

finished, the most important of which, representing Berne, has very considerable merit both as regards truthfulness of landscape and illusive effect; a real Swiss cottage with accommodation for large parties being worked into it to form its base.

CRYSTAL PALACE.

ON Friday next will be inaugurated the monument in honour of the Crimean heroes, and the peace trophy by the Baron Marchetti. The Queen and Prince Albert will be present, with a Guard of Honour composed of soldiers who have served in the war.

The Court of Inventions was opened on Thursday.

The following is the return of admission for six days, from April 25 to May 1 :—

	Admissions on Payment.	Season Tickets.	Total.
Friday, April 25 ..	2,266	526	2,792
Saturday, " 26 ..	529	4,593	5,122
Monday, " 28 ..	2,269	560	2,829
Tuesday, " 29 ..	2,135	761	2,896
Wednesday, " 30 ..	2,151	875	3,026
Thursday, May 1 ..			
Total ..	9,350	7,315	16,665

MADAME PUZZI gave a concert on Saturday morning last at Willis's-rooms, which were crowded by a fashionable assemblage. The programme consisted chiefly of Italian vocal music, sung by Madlle. Puzzi (a *débutante* of considerable promise), Miss Lascelles, Signori Belletti, Ciabatta, Monari, and Giubilei, and Herr Reichardt. Madlle. Puzzi's performance of "Ah, come rapida," was most warmly applauded. Signor Braga, a new violoncellist, contributed a solo of his own construction, and M. Jaques Blumenthal a pianoforte solo.

MR. J. W. THIRLWALL lectured on "Music for the Home Circle" on Tuesday evening, assisted by Miss Thirlwall and Mr. J. T. Haines. Cornet, Master Prospère; violin, Miss Greenhead.

MR. STIRLING COYNE delivered a lecture on Thursday week at the Working Men's Institute, Gray's Inn-road, on "Civilization, as connected with Popular Amusements," which the lecturer rendered peculiarly interesting by the varied stores of knowledge he brought to bear upon its illustration. The lecture, which was listened to with the utmost attention, obtained from the auditors repeated demonstrations of approval during its delivery.

THE Society of Painters in Water Colours opened their fifty-second annual exhibition, at 5, Pall-mall East, on Monday last.

SIGNOR TAMBERLIK is engaged for fourteen months at Rio Janeiro. After completing his engagement there, he intends to visit the whole of North and South America, including Canada and Cuba. The great tenor may possibly be absent three or four years.

THE musical arrangements at the annual dinner of King's College Hospital were directed by Mr. Shoubridge, assisted by Miss Clara Henderson, Master Shoubridge, Mr. Fielding, and Mr. Montem Smith.

THE musical arrangements at the annual dinner of the Philanthropic Society, on Wednesday, were under the direction of Mr. R. Limpus, and included the services of Mr. George Perren and Mr. Lawler.

NEW PHILHARMONIC SOCIETY.—The next concert will be given in aid of the funds of the Brompton Hospital for Consumption.

THE CHISWICK FUND (for the maintenance of the Horticultural Society) has already reached 2,250*l.*

MISS P. HORTON'S entertainment is wonderfully successful. Several families of distinction have recently paid a visit to the Gallery of Illustration. Miss Horton has introduced two new songs.

ORCHESTRAL UNION.—The first morning concert of the season takes place to-day, the programme possessing the excellent qualities of brevity and intrinsic merit. Herr Molique is to play his third concerto for the violin, and an overture, "Heloise," by the conductor, Mr. Alfred Mellon, is to be performed, in addition to standard works.

A MADEMOISELLE ALBA is reported as on her way to London, after having triumphed musically at Florence, Palermo, and Constantinople.

MADAME CHARTON has arrived from Rio Janeiro.

ROYAL POLYTECHNIC INSTITUTION.—A fancy fair, under the patronage of the Duchess of Argyll, the Countess of Shaftesbury, the Hon. Mrs. Frances Maule, and other distinguished personages, was held for four days last week, for the purpose of improving the funds of the London Female Dormitory and Industrial Institution; and it was pleasing to find that, through the kindness of Mr. Pepper, the room appropriated to the bazaar had been granted gratuitously by him, so that no deduction from the proceeds of the sale (which were very handsome) was made for expenses of hiring and lighting rooms for the occasion. The fancy fair did not interfere in any way with the regular entertainments. Covent-garden was burnt down as usual—poor Amy Robsart basely murdered by Varney in the really beautiful dioramic entertainment of *Kenilworth*—whilst Mr. Pepper's lectures gave the greatest satisfaction to his numerous auditory.

Opera.

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ROYAL ITALIAN OPERA, LYCEUM.—*Mario* is announced to appear, on Saturday next, in Rossini's *Il Barbiere*. The following will be the cast:—Rosina, Madame Bosio; Bertha, Madame Tagliafico; Count Almaviva, Signor Mario; Doctor Bartolo, Signor Lablache; Don Basilio, Herr Formes; Fiorello, Signor Soldi Figaro, Signor Ronconi.

Chentrical.

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DRURY-LANE.—Yesterday week Auber's *Fra Diavolo* was produced, the Brigand Chief being represented by Mr. Henry Haigh, who was throughout well received, and in the serenade, “Young Agnes,” received an unanimous *encore*. Miss Dyer was Zerlina, and the characters of Lord and Lady Alceash and Lorenzo were supported by Mr. Durand, Miss Fanny Reeves, and Mr. Manvers. Mr. Kingsbury conducted, Mr. Tully appearing as Beppo (one of the “droll” brigands), the singer announced for the part being indisposed. Mr. and Mrs. Florence have appeared at this house with very great success; but we regret we have not room to give any description this week of their peculiarities, which are really worthy attention. In the mean time all our metropolitan readers should pay them a visit: they are sure to be entertained.

ADELPHI.—The season will close in June, when the building will be taken down for the purpose of erecting a new theatre on the enlarged site, covering the whole of the freehold purchased by Mr. Webster. In the meanwhile the new theatre, which is to be constructed entirely of iron, will be in progress at Liverpool, so as to be ready for erection as soon as the ground is cleared. Mr. Webster calculates on being able to re-open in December.

PRINCESS'S.—A brilliant audience assembled within the walls of this theatre, on Monday evening, to witness another triumph in the way of acting and *mise en scène* to which the *habitués* of this elegant house are beginning to get accustomed. What Madame Vestris did at the Lyceum in burlesque and extravaganza (and her taste and conception always provided something really splendid), Mr. Charles Kean has already acquired a great name for at the Princess's; the comparison only holding good in a popular point of view, or as abstract spectacle. Whereas the Lyceum brilliancies were always connected with the most trivial subjects, in order to please the holiday folk, Mr. Kean's splendours have been bestowed upon works, which by themselves, with fair acting, would be attractive, but which, from the license that the construction of such plays as *Sardanapalus*, *Henry VIII.*, and the *Winter's Tale* admitted, seemed to tempt this spirited manager to bring to bear an amount of taste, research, and real study that should in completeness and minuteness of detail eclipse every pre-

vious representation of these works. To see a play now at the Princess's, whose subject figures with any importance in ancient or modern history, is to have an intellectual treat—to read a carefully compiled volume with the outward eye—to see fine acting—and a representation of one of the finest dramatic works. The *Winter's Tale*, produced on Monday, is a play which does not read *spectacularly*. Any one perusing it would imagine the splendid and thrilling effect which the statue scene might produce, but would not perceive much opportunity for general display upon the stage. Mr. Kean's illustrative power has enabled him to bring forward points that would escape any one else, and his sound judgment has warranted his elaboration of some scenes, and the introduction of effects of which the author, great and imaginative as he was, could never have dreamed. Shakespeare evidently intended the “statue” scene in the last act as the most attractive to the eye; at the Princess's, though this is the culminating point, it is little more splendid than some of the preceding scenes and grouping. Every portion of a scene is a fine *tableau*, and if Mr. Kean were no actor, but simply superintended the getting up of such a play, he would be entitled to the very highest praise. In the first scene (the Court of Leontes), a dance of Grecian warriors is introduced, and those who have seen the “banquet” and “masque” in *Henry VIII.*, will readily conceive the splendour of the dresses, and the elaborate nature of the dance. The next scene of importance is the trial of the Queen Hermione, which has been laid in the theatre of Syracuse; and to the scene-painter must the chief credit be given, the amphitheatre, with its spectators, being simply a painting, the perspective of which is excellent. The introduction, by the author, of Father Time, who personally accounts for sixteen elapsed years, is one of the scenes in which Mr. Kean has made bold to display his imaginative and illustrative faculties. He has therein combined the classical and spectacular most happily and wonderfully, producing an allegorical *tableau* whose splendour cannot be surpassed. We may briefly describe this picture as follows:—Luna in her car, accompanied by the stars, sinking before the approach of Phœbus; Chronos (Time) surmounting the globe, describing the events of sixteen years which are supposed to have elapsed; and Phœbus ascending in the chariot of the Sun. A rustic dance of fauns and satyrs *en masque* is fully equal, though so different in style, to the martial display in the first scene: an immense crowd is employed in this, which is quite a feature in the play. The grand scene in the last act is the peristyle of an Italian house, with part of the sculpture gallery, in which is concealed the statue of Hermione. A strong light is thrown on to the figure, as at Sadler's Wells, where the *Winter's Tale* has frequently met with a very fair representation, especially when Mrs. Warner used to play Hermione, though the grand scenic adjuncts developed at the Princess's were wanting. Mr. and Mrs. Charles Kean, as Leontes and Hermione, are excellent; indeed, there are few pieces in which they have either appeared to so great advantage. Everyone in the piece plays well. On Monday night Mr. and Mrs. Charles Kean were boisterously called for and received a perfect shower of bouquets, amongst which was an elegantly worked bayleaf coronet for Mr. Kean. The overture and incidental music (with the exception of a hymn to Apollo) is composed by Mr. Hatton, who conducts in the orchestra. Her Majesty, Prince Albert, and the Princess Royal honoured the production with their presence, and remained until the close of the performance. Assuredly no one will visit London this season without seeing the *Winter's Tale*. No resident will venture to say that he or she has not seen it, and no one will visit the Princess's, while this extraordinary play runs, without being amazed and delighted.

Theatres.

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PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes, £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, £2 2s. and £1 11s. 6d., Stalls, 5s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Box-office open from 10 till 6. Galleries, 6d. and 1s.; Pit, 2s.; Upper Boxes, 1s. 6d.; First Circle, 2s. 6d.; Dress Circle, 3s.; Private Boxes, to hold two persons, 10s. 6d. (5s. for each person extra); on the Grand Tier, £1 1s.; Proscenium and Stage Boxes, £2 2s. The performances terminate every evening at half-past 11. Doors open at half-past 6, commence at 7.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half past 6, commence at 7.—Second Price at 9 o'clock.

MARYLEBONE.—Boxes 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Gallery, 6d. Doors open at half-past 6, commence at 7.

SURREY.—Boxes, 2s. (half-price at half-past 8, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at 6, commence at half-past 6.

ANNOUNCEMENTS FOR THE WEEK.

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THIS DAY.—Orchestral Union Concert, Hanover-square, 3. Crystal Palace Concert, 2½.

MONDAY.—Mr. Langton Williams's Concert, Music-hall, Store-street, 8.

Mr. Creswick's Benefit, Surrey Theatre.

Amateur Musical Society's Concert, 8½.

TUESDAY.—Mrs. Kemble reads *Othello*, Willis's Rooms, 3.

Professor Bennett's Concert, Hanover-square, 8½.

Messrs. G. Case and Youens's Concert, Manor Rooms, Hackney.

WEDNESDAY.—Herr Adolph Schloesser's Concert, Hanover-square, 8.

Mr. George Case's Concert at Horns' Assembly Rooms, Kensington.

THURSDAY.—Mr. Charles Hallé's First Pianoforte Recital (see Advertisement), 3.

Concert at the Mechanics' Institution, Southampton-buildings, Chancery-lane, 8.

Beaumont Institution Concert (see Advertisement), 8.

FRIDAY.—Signor and Madame Ferrari's Concert.

Miss Dolby and Mr. Lindsay Sloper's Morning Concert, Hanover-square.

SATURDAY.—Mrs. Kemble reads *Much Ado about Nothing*, Willis's Rooms, 3. *Cenerentola* at Her Majesty's Theatre.

Reviews.

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SONGS. BY J. W. ELLIOTT. “The Song of Hybias the Cretan,” “To the Clouds,” “Excelsior,” “Come forth my Love,” (Wessel and Co.). “She walks in beauty,” (Ewer and Co.).

The first of these is Mr. Elliott's eighth work, and forms No. 24 of Wessel's series of modern bass songs. It is boldly and broadly written, and there is plenty for both voice and pianoforte to do. We object to the full chord so low down in the bass as in the concluding bar and elsewhere.

“To the Clouds” will be a boon to bass voices who like music of a superior character. It is pretty easy for the voice, though there is abundant opportunity for the taste of the singer to be displayed. A remarkable fact is the dearth of good and suitable music for the bass voice. We advise Mr. Elliott to contribute largely to Wessel and Co.'s series of modern bass songs.

We had almost made up our minds to look at no more settings of that unfortunate “Excelsior,” when Mr. Elliott's was forwarded, which we have perused with much pleasure. The only objection we have to make is to the passage “flashes like a faulchion,” where the flow of the accompaniment seems to be unnecessarily interrupted to print those words. A few bars afterwards, consecutive fifths occur between the voice part and the bass, which we are inclined to think is intentional, since the same passage is repeated in the last page. The composer has evidently done this to produce a particular effect, but why not have made the bass *G descend to C?* In page 6 the modulation into the key of A flat might have taken place in the accompaniment alone, without the voice being called upon to re-shout “Excelsior.”—“In happy homes” is prefaced with an elegant little symphony : “O stay” is beautifully set; also the concluding verse, “There in the twilight.” “At break of day” is accompanied by the Lutheran chorale introduced in *Les Huguenots*. None but tenors or robust sopranos should attack this song.

The next is a tenor serenade, the melody of which is by no means original, but the whole affair is very graceful. The spirit of Mendelssohn appears in a short interlude between the verses. An introductory symphony would have been an improvement.

“She walks in beauty”—from Byron's Hebrew melodies—is singable by soprano or tenor. Each verse is in two movements, the latter of which does not quite please us: we cannot help being reminded by it of Charles Haas's *Tyrolienne*.

Provincial.

—o—

OPENING OF THE GREAT ORGAN, ST. PETER'S CHURCH, MANCHESTER.

The magnificent organ just completed for the above church, by Messrs. Kirtland and Jardine, was opened on Thursday last by Mr. E. J. Hopkins, and, as its erection may be fairly considered an event in the history of organ building in this country, we gladly give a full report of the matter.

It may, perhaps, be as well that we describe some of the constructive peculiarities of the instrument, since there are improvements effected that are eminently satisfactory. First of all we must observe that the vital principles of tonal effect have evidently been carefully considered, and the absence of the ordinary roller boards will be at once remarkable. This point is one so important that we cannot but feel surprised that the evident advantages arising therefrom have not induced organ builders generally to adopt the method observable in the action of this gigantic instrument. The *simplification* system has been carried into use throughout the whole of the mechanism, and the benefits resulting must be fully evident to the veriest tyro, and at once eminently satisfactory to the more critical in such matters; thus, for example, every key acts *directly* upon the pallet to which it belongs, the trackers being spread out fanlike, and hence the touch is more

prompt and certain; while, at the same time, more elastic and flexible. Indeed, when used without the coupler stops, the several manuals are as easy to the touch as the most highly finished grand pianoforte. This advantage will be fully appreciated by organists generally. The same remarks apply also to the pedal action, every pipe being supplied with wind directly from that portion of the wind chest over which it stands; this arrangement doing away with the ordinary, and, in too many instances, very defective method of conveying the wind to the pipes through long and frequently circuitous grooves in the sound board, or the equally unsatisfactory method of conducting-tubes. Either of these difficulties might, in most cases (as in the present instance), have been avoided, and the advantages consequent would have been very conclusive. The loss of time in the speaking of the pipes occasioned by these (we trust condemned) contrivances, is an ample reason why a better method should be universally carried out.

As regards the "piping" of the instrument, we fancy that a somewhat larger scale might have been, in some instances, desirable: for example, the pedal double open (wood) should be, we think, somewhat more sonorous than at present, but possibly even in this matter the *smallness* of the church may have influenced the builders in their selection of the scale. On the whole, however, we should pronounce the arrangements in this particular admirably consistent.

In our fourth number (Feb. 16) we gave our readers a list of the stops then decided upon; but, as this list has been since that date very considerably enlarged, we give them again with the additions lately appended.

The great organ contains 17 stops, the compass is from CC to G in Altissimo, 56 notes.

1	Double open Diapason	.	.	.	.	.	16 Feet
2	Flute Harmonique	.	.	.	.	.	8 "
3	Open Diapason	.	.	.	.	.	8 "
4	Gamba	.	.	.	.	.	8 "
5	Viola d'Amour	.	.	.	.	.	8 "
6	Stopped Diapason	.	.	.	.	.	8 "
7	Quint	.	.	.	.	.	5½ "
8	Principal	.	.	.	.	.	4 "
9	Flute Harmonique	.	.	.	.	.	4 "
10	Clear Flute	.	.	.	.	.	4 "
11	Twelfth	.	.	.	.	.	2½ "
12	Fifteenth	.	.	.	.	.	2 "
13	Full Mixture	.	.	.	.	.	5 ranks
14	Sharp Mixture	.	.	.	.	.	4 "
15	Euphone	.	.	.	.	.	16 Feet
16	Trompette harmonique	.	.	.	.	.	8 "
17	Clarion	.	.	.	.	.	4 "

The most remarkable stops in this division of the organ are Nos. 2, 4, 5, 9, and 15; Nos. 4 and 5 being exquisitely sweet and pure in tone. The No. 15 is also a specimen of beauty; the reeds in this stop are *free*, and the *purity* and *solidity* of tone, with great promptness of speech, is very striking. The power of this portion of the instrument is very great.

The choir organ has the same compass as the Great Manual, and contains 13 stops, viz. :

1 Bourdon	..	..	..	16 Feet
2 Spitzflöte	..	..	..	8 "
3 Dulciana	..	..	..	8 "
4 Viol di Gamba	..	..	..	8 "
5 Gedact	..	..	..	8 "
6 Voix celeste	..	..	..	8 "
7 Gemshorn	..	..	..	4 "
8 Flauto traverso	..	..	..	4 "
9 Rohr flöte	..	..	..	4 "
10 Fifteenth	..	..	..	2 "
11 Mixture	..	..	..	4 ranks
12 Contra Fagotto	..	..	..	16 Feet
13 Clarinet	..	..	..	3 "

A pleasing freshness and smoothness of tone is remarkable in this portion of the instrument. Nos. 4, 6, 7, 8, and 13 may be particularly as being especially satisfactory. No. 4 is one of the most highly finished specimens of voicing of this class that we have ever seen.

The swell organ has also the same compass as the great and choir organs, and contains 14 stops, viz.:-

1 Bourdon	..	..	..	..	..	16 Feet
2 Open Diapason	..	..	..	..	..	8 "
3 Höhl Flöte	..	..	..	..	..	8 "
4 Stopped Diapason	..	..	..	..	..	8 "

It is difficult—where all are *so* good—to select any stop in this part of the organ as deserving especial mention; but, nevertheless, we cannot omit noticing more particularly Nos. 6, 12, and 13. The No. 6 is truly a delicious stop. The Nos. 12 and 13, while totally different in their respective characters of tone, are also exceedingly beautiful.

The pedal organ contains 11 stops, and consists of 30 notes CCC to tenor F.

1 Sub-bass	32 Feet
2 Montre	16 "
3 Violin	16 "
4 Stopped Diapason	16 "
5 Grosse Quint	10½ "
6 Principal	8 "
7 Violoncello	8 "
8 Twelfth	5½ "
9 Fifteenth	4 "
10 Posaune	16 "
11 Trumpet	8 "

The effect of the pedal organ is very fine, possessing great power, without being oppressive. The advantage of the *free* reed is here again especially evident in the 16 feet Positif, the tone of which is remarkably fine. It is bold and full, potent, commanding, distinct, yet withal smooth, and perfectly free from the usual rattle and harshness so prominently objectionable in many of the "double trumpets" of past days.

Thus it will be seen that there are 55 stops already completed, room being left for four others, making (when inserted) an aggregate of 59 speaking stops—the accessory stops are

1—Coupler—swell to great	.. . . .	Unison.
2— " " "	.. . . .	Super octave.
3— " " "	.. . . .	Sub. octave.
4— "	Choir to great.	
5— "	Swell to pedals.	
6— "	Great to pedals.	
7— "	Choir to pedals.	
8—Pedal organ to pedals.		
9—Clochette.		

Were we disposed to raise a question as to the completeness of the mechanical arrangements, we should do it here, by inquiring why a coupler (directly) connecting the swell to the choir manual had not been added? It is scarcely possible to particularize how many advantages would—as regards *effect*—have arisen out of this arrangement, since the opportunities for pleasing combinations would have been so materially increased. As regards our own views, we would willingly have sacrificed the “sub-octave swell to great,” in order to secure the additional variety of “swell to choir;” albeit, this is a matter of opinion, as the adage has it, “many men, many minds.”

There are also appended a

Sforzando pedal,
Tremulant to swell,
Six composition Pedals.

All the draw stops are complete, i. e. of full compass, and the entire action exhibits the evidence that the most positive care has been taken to render its construction as perfect as possible, the most minute details having been scrupulously attended to. The instrument certainly presents many interesting features, the most remarkable of which will be the more satisfactory to the connoisseur in proportion as the difficulties that have been contended with are taken into consideration. The limited space into which this exceedingly large organ has (without any apparent crowding) been placed, must have been a very serious difficulty indeed, since, not only had the various portions to be so located, but convenient means of access to the several parts had to be arranged to facilitate the frequent tunings that so comprehensive an instrument would necessarily require. All this has been most admirably managed, and not an inch of room has been lost, while every portion of the organ may be easily reached from the several passage

boards that intersect it. Another very satisfactory point is also further observable—viz., that the method of tuning by equal temperament is carried out in this very important instrument. The old principle is, we hope, destined to rapidly disappear; for, while professing to render the keys most generally used more perfect, it signally fails in this avowed object, at the same time almost annihilating the practice of modulation to any extent, since the extreme keys (as they are absurdly called) are so offensive that no ordinary ear could tolerate their use, even for the most transient period; hence, the practical organist has—until these latter days—been, as it were, surrounded by an impenetrable fence of offensive harshnesses, that has crippled his efforts and kept him within the narrow limits of some half-score keys, instead of giving him the privilege of roaming at will through the varieties of all the keys of the scale—major and minor. We can but wonder that builders of celebrity should be content to continue to sacrifice one half of the merits that their instruments would otherwise possess, by adhering to an antiquated method, and one so utterly incapable of being rendered universally satisfactory.

It will be already evident to our readers that great care and pains must have been taken to render the details of this comprehensive organ as perfectly complete as possible, and it is but justice to the builders (Messrs. Kirtland and Jardine) to repeat, that this is the case, and in this, their last and great effort, they have proved themselves worthy of the position they hold as successors to one of the most celebrated builders of his day; the name of Samuel Renn as a maker of diapasons of the highest degree of excellence, will be familiar to most admirers of the organ, and we opine that his successors, if they continue to persevere, will obtain for themselves a reputation as organ builders second to none in this country; that they possess judgment and enterprise is sufficiently evident from the fact that they were the first to introduce many of the improvements already in general use in the construction of the modern organ. While writing this paper it has just occurred to us that we remember to have been present (some years ago) at the opening of a large organ, on which occasion an eminent Divine discoursed at length upon the powers of the (as he termed it) "mighty adjunct to the services of the church," and, in the course of his somewhat discursive address, the learned preacher adverted to the construction of the instrument; the rev. gentleman very pertinently remarked that it was the allwise Creator of all things that had originally called into existence the insensate wood, and still more insensate metal, of which the organ was composed, but it was left for the very last of His handiworks—viz., intelligent man—to fashion these materials into the shape in which they then appeared, and, as if in humble imitation of his Creator, man—the intellectual being—the master-work of creation, breathed into the, as yet, silent tube, and taught it to declare the praises of his and its beneficent God! "When," said the rev. orator, "I hear the solemn tones of the 'king of instruments' and listen—almost with silent awe—to the mighty thunder pipes of the organ, pealing forth, in its viewless majesty, a deluge of sound that maketh the very foundations of the edifice in which we are assembled to tremble, I feel myself constrained to admit that it is here that nature and art are, indeed, associated, for the highest, the most exalted purpose for which they could be employed, the glorifying of the omnipotent and omnipresent Jehovah!"

Thus much for the peculiarities of the noble instrument—now for Mr. Hopkins's labours on the opening of the organ—the selection of music included the following:—

PART I.

"Splendente te, Deus."	...	Mozart.
Slow Movement in G.	...	Beethoven.
"O thou that tellest."	...	Handel.
Air—varied.	...	Hesse.
Fugue.	...	Bach.

PART II.

Slow Movement, in G.	...	Haydn.
"In native worth" and "The Heavens are telling."	{	Haydn.
Sketch.	...	E. J. Hopkins.
"When this scene of trouble closes."	...	Spohr.
Ouverture fur Harmonimusick	...	Mendelssohn.

Of the motett of Mozart, we have to remark that it was certainly one of the most effective performances of the day, if we add that we could have wished for a little more force in the concluding portion. The slow movement of Beethoven was admirably

adapted to exhibit the beauty of many of the solo stops, and was cleverly managed; the recitative preceding the air from the *Messiah* wanted more character, it was apparently an unwelcome morsel, and, therefore, dismissed as early as possible. The air, "O thou that tellest," was charmingly rendered and cleverly accomplished, but the chorus, in our opinion, lacked the impressive grandeur that it requires to do it justice; the air, varied by Hesse, is a quaint subject, treated with considerable skill. Our friend, Mr. E. J. Hopkins, prefaced the Fugue of Bach, by a most delicious extempore movement; indeed, the morsel in question was a perfect gem, admirably designed and as cleverly given; with the playing of the Fugue we cannot say that we were quite satisfied, although, on the whole, it was a clever performance, especially so as regards the pedal portion of the subject. A slow movement by Haydn again gave Mr. Hopkins an opportunity of displaying the variety contained in the several portions of the organ: if *this* was the object of the selection of this movement, it was judicious, but not as pleasing a *morceau* as might have been chosen. The air, "In Native worth," was, in our opinion, commenced sadly too fast; indeed, one felt that in all probability the performer thought so too, for he very soon slackened the time perceptibly, rendering the concluding portion of the subject much more satisfactorily. This air was immediately followed by the chorus, "The Heavens are telling," and this composition brought out more prominently the powers of the gigantic instrument, the Pedal posaune being very potent in the climax of the chorus. A sketch by the presiding genius, though "short and sweet," was, nevertheless, very charming; an extract from the writings of Spohr gave Mr. Hopkins a further chance of evidencing the extraordinary variety in the solo stops of the organ, the performance being brought to a close by the overture by Mendelssohn; we suppose that it will be thought almost the extremity of temerity if we raise a question as to the excellence of this composition, but we could not help regretting that the evident erudition of the lamented composer had been expended upon such an unworthy *subject* as the principal *motive* in this cleverly written piece. It was worthily rendered. The general impression in the minds of the numerous audience assembled was admiration as regards the powers of the organ, and satisfaction as regarded the efforts of Mr. Hopkins. This feeling could not, however, be uncoupled with that of regret on the part of the more musically experienced, that St. Peter's Church is utterly incapable of doing justice to the instrument—sheer want of space on the one hand, and the absence of anything like resonance in the building, being painfully evident. We regret this circumstance exceedingly, since we are persuaded that, if the organ was located in a structure of ample dimensions, it might fairly rank alongside with many—if not most—of the largest and best organs in this and other countries. In conclusion, we would venture the inquiry—Have the directors of the New Public Hall (which is now rapidly progressing) determined upon placing therein an organ of similar pretensions? if not, we opine that they may have been waiting the completion of this noble instrument, in order to ascertain whether they should do so, and whether they should consistently give Messrs. Kirtland and Jardine a similar order. If our view of the case be a correct one, then we may hope shortly to be again invited to be present at another opening of the new grand organ, erected by the builder of the one now completed for St. Peter's Church. We had nearly omitted to especially notice two very remarkable features in the instrument, viz., the charming effect of the tremulant in the swell and the illusion realized in the "Violoncello" stop on the pedal organ: so perfect was the effect, that we could have fancied that we had again heard our old friend Lindley calling forth the 49 inside tones of his instrument with his once all potent bow.

ABERGAVENNY.—Mr. F. M. Ward's concert came off on the 14th ult., and was fully attended by a fashionable audience. On this occasion two pupils of Mr. Ward (Mrs. Ward and Miss East) made their *début* before a public audience, and very flattering one it proved to be. The lay clerks of Hereford Cathedral and several members of the choral body also rendered their assistance. The first part opened with Beale's madrigal, "Come let us join," followed by Balf's quartetto, "Lo, the early beam of morning," effectively rendered by Mrs. Ward, and Messrs. Burville, Carpenter, and Ward. A song from the pen of Donizetti, "When these bowers are gay," was pleasingly sung by Mr. Barnby, but the following duett of "The Gondola," pleased us most of all. The

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singers were Miss East and Mrs. Ward. Miss East's voice is a high treble of rather extensive range, the tones being full and round. Mrs. Ward is a *mezzo soprano* of pleasing character. Mr. Burvill gave a song by Mr. G. T. Smith, "The Love that is Lightest," and Messrs. Burvill, Barnby, Ward, and Carpenter an original part-song, "Those Days are Past," the composition of Mr. Ward, which was encored. The first part concluded with a *scena* by Emanuel, entitled "The Desert," which was given by Mr. Carpenter with such spirit as ensured him a unanimous *encore*. After a brief interval, the second part commenced with Bishop's sweet chorus of "Merry Boys, Away!" well rendered, as was the song, "Martin, the Man at Arms," sung by Mr. Ward, which was also called for a second time. Then followed the duett by Farmer, "Oh, were I but a Drop of Dew," sung by Mrs. Ward and Miss East. The catch, "Would you know my Celia's Charms," was encored, after which Miss East sang "The Canteen" pleasingly; Mrs. Ward, and Messrs. Burvill and Carpenter, Balf's trio, "Through the World," and Mrs. Ward, Land's song, "The Sunshine of our Home," with taste. A manuscript quartett and chorus, "The Pilgrim's Welcome," by Mr. Ward, exhibited skill in composition; and the concert closed with the "National Anthem."

BRADFORD.—The committee have already begun their preparations for the Triennial Festival on a scale which augurs well for its success. The organ at St. George's-hall has been taken down, and a larger and more powerful instrument is in process of erection, by Messrs. Hill, of London. It is intended to be one of the most powerful organs in the kingdom, and will become a material assistant in the execution of the magnificent choruses in the oratorios that have been selected for the festival. We are not yet in possession of full particulars, but we may state that M. Costa's new oratorio of *Eli* will form one of the catalogue, and that Mendelssohn's *Elijah*, and Handel's *Messiah* will also be produced. The instrumental department has been entrusted to the great conductor, and the unrivaled band which he has formed will complete the efficiency in that branch. Another and entirely new feature deserves notice. It has long been a matter of grave complaint that English art is neglected at the great festivals. The *chef d'oeuvres* of foreign *artistes*, both vocal and instrumental, are liberally supplied; but, beyond a few part-songs and madrigals, the selections for the miscellaneous concerts leave English music almost unrepresented. As regards morning performances, local influence sometimes, as in the case of Norwich, obtains an opportunity for local talent, but the example does not spread, and English composers complain that they have no chance afforded them of demonstrating their status, beyond a few solos and part-songs, which, however beautiful and pleasing to the public, are not of sufficient importance to ground a professional reputation upon them. This the committee of the Bradford Festival are resolved, if possible, to remedy; and we understand that arrangements are making for the production, at the evening concerts, of two works of some magnitude by living English composers. They are to be written expressly for the Bradford Festival, and as the composer's will be upon their mettle to show that English art is not reduced to the mere adaptation of pretty tunes to words, we may reasonably expect that these *cantatas* will form a novel and agreeable addition to the other and more usual selections. At all events, the Bradford committee are acting in a liberal and patriotic spirit; it remains for the composers to prove that English art deserves a higher standing than it at present possesses. In conclusion, we may add that the Lord Archbishop of York and the Earl of Harewood have already signified their acceptance of the patronship at the Festival.

BRIGHTON.—A concert will be given on Thursday week at the Town-hall, in aid of the funds for erecting an organ in the church of All Saints. Miss Messent, Signor Nappi, Signor Regondi, Mr. John Thomas, and Herr Kuhe will appear.

Mr. Thom, a violinist, who left Brighton for Australia in 1852, has just returned.

The Sacred Harmonic Society gave a "public rehearsal" on Tuesday evening, in the Music-room of the Pavilion, the organ being used on the occasion: there was also a band, under the leadership of Mr. Gibbons, which performed Handel's *Messiah* and occasional overtures. The choruses, chiefly from the *Messiah* and *Creation*, were executed with considerable precision, under the direction of Mr. White. Mr. Spearing, jun., presided at the organ, which was erected, if we recollect right, in the time of William the Fourth, by Lincoln.

On Thursday week a concert was given at the Town-hall, in aid of the Library Fund of the Mechanics' Institution. Herr Kuhe gave his valuable services. A Mr. Goldsmith, an amateur, played in quite professional style.

CHELTENHAM.—Mr. Andrews's concert took place on the 18th ult. at the Assembly-rooms. The first part commenced with Rossini's quartetto, "Dal tuo stellato," from *Mose in Egitto*. Then came a charming air with variations by Pacini, executed by Miss Milner, with a violin obligato, played in a masterly manner by Mr. H. C. Cooper. One of the novelties of the evening was a new national song, entitled "Old England is our Home;" the music by Mr. Edward Loder. It was well sung by Mr. Paget. Miss Milner and Mrs. Paget were warmly and deservedly applauded in a duett, as was Signora Montignani for her brilliant performance on the pianoforte in the duett with Mr. Cooper from *William Tell*, which was readily and unanimously encored; and here the reader must pardon us for a digression on English composers and their works, for we have just been refreshed in mind by seeing that Mr. Sterndale Bennett has succeeded Wagner as conductor of the London Philharmonic concerts. The new Cambridge Professor is the right man in the right place, and in transferring the conductor's staff of office to his grasp, the electors have done justice to him and credit to themselves. It is disgusting to see a man, merely because he is a German, placed above Englishmen, while we have such men as Bennett, Loder, John Barnett, Macfarren, Henry Smart, Hatton, and many others, whose compositions are used on the Continent and shelved at home. Mr. Henry Smart, whose exquisite opera of *Berta* (produced last summer at the Haymarket Theatre) succeeded in spite of a miserable libretto by poor Fitzball, actually kept the score of that clever and elaborate work in his desk ten years before he could get it produced, whereas had it been written by some Signor Cockatooini or Herr Von Gulpandgrowl, it would have been the rage. The second part of the concert went off well. As we before stated, Mr. Cooper's performance struck people with amazement. It is fortunate that he lives in the present age. A hundred years ago, he would have been burnt as a wizard for his doings at Cheltenham. Miss Milner rendered "Kate Kearney" in a manner which met with a loud, liberal, and well deserved *encore*. Mr. and Mrs. Paget deserve great praise. The lady has a fine contralto voice, which she uses skilfully, and in the aria "Ah Rendimi" it told with great effect. Mr. Hunt is an old and deserved favourite. The concert concluded with the "National Anthem." Mr. J. O. Smith was conductor, and presided at the pianoforte with the ease and skill of a practised musician.—(*Cheltenham Free Press*).

CRAWLEY.—A concert was given at the Association-rooms on the 23rd ult. by Mr. Fowle, who had engaged Miss Cole and Miss Gilbert as vocalists, and Mr. Gilbert to preside at the pianoforte.

DOVER.—Herr Schulthes delivered his second lecture on "Music," under the auspices of the Museum and Philosophical Institution, at the Apollonian-hall, on the 22nd ult. The hall was well filled. After a few introductory remarks, the lecturer introduced his subject by a brief *résumé* of his former lecture, and enlarging upon an argument therein contained; he entered upon a minute inquiry into the advantages, social and moral, conferred upon society at large by the cultivation of the science of music; the influence it exerts upon the material welfare of thousands; and, lastly, which is of far higher import, the utility of the science regarded as an instrument for educating the mind, and thus humanizing and refining the mass of men. From this the lecturer proceeded to the individual notice and illustration of the composers whom he had selected. The following was the programme selected by Herr Schulthes from the works of various composers of whom he had occasion to treat:—3 Lieder ohne Worte (Mendelssohn); larghetto (Hummel); sonata, op. 27 "The Moonlight Sonata" (Beethoven); momento capriciosa, "Allegro di Bravura" (Weber); Polonaise in E flat, "Hilarité" (Weber); two melodies (Robert Franz); Widmung, Lied, by R. Schumann, transcribed by F. Liszt; aria, "O du mein holder Abenstern!" from Wagner's opera *Tannhäuser*, transcribed by F. Liszt. At the conclusion of the lecture, Herr Schulthes was called upon to give some illustration from his own compositions, and he accordingly played two more pieces, one, a transcription of the popular German air, "Herz mein Herz," and the other a nocturne for the pianoforte, entitled "Chant des Fleurs." Both of these pieces gave great satisfaction.

DUBLIN.—Mr. Costa's oratorio *Eli* was performed by the Uni-

versity Choral Society on the 11th ult., for the first time in Ireland, before the Lord-Lieutenant and the largest assembly ever seen in the Brunswick-street concert-room. The same triumphant success which had attended each performance of this work in England followed its production in this country. Though the University Society had always led the way in bringing out the newest and best music, we do not remember so much excitement having been caused on any previous occasion. The interest attached to a new oratorio by the great London conductor was one reason for this run on the tickets; another was the knowledge of the admirable arrangements made by the committee for its effective performance. The part of *Eli* had been allotted to Mr. Joseph Robinson; the tenor part to Mr. Geary; the soprano to Mrs. Harper, and the contralto to Madame Amadei, who had been brought from London especially for the purpose. No expense had been spared by the Society, and no trouble by the committee and Dr. Stewart, in their preparations for performing the work effectively; and, as this was well known beforehand, the public anxiety for admission to the concert was greatly increased. Mrs. Harper filled the part of *Hannah* with considerable ability and taste; Mr. Geary sang remarkably well, and executed the vigorous battle-song as, perhaps, no other singer, with the exception of Sims Reeves, could have delivered it; and Mr. Joseph Robinson sang with much taste, power, and judgment. A well-known amateur, who is an honorary member of the society, rendered valuable assistance as a second bass; and the other amateurs, of whom this society's chorus is composed, were equally effective in their department. But the "star" of the night was Madame Amadei. Nothing could exceed the exquisite manner in which she sang the music assigned to *Samuel*; and her clear, full, rich voice made an impression on the audience which will not easily be forgotten. The "Evening Prayer" was encored. All the performers, vocal and instrumental, solo and chorus, did their business in excellent style; no fault could have been found from Mr. Joseph Robinson down to the young gentleman who played on the tabret. The concert concluded at a much later hour than usual; and a striking testimony was borne to its excellence by the fact that no one found it too long. A fact like this is worth a column of criticism.

EYAM.—The second concert of the Choral Society was held in Eyam Schoolroom on Monday week. The programme consisted of choice selections from Handel, Mozart, Haydn, and Pleyel, besides glees, trios, madrigals, &c. The society was ably assisted by amateurs from Dore, Barlow, and Tideswell; and the performance, as a whole, was highly creditable to the performers.

LEEDS.—The concert given in the Music-hall last Monday by Madame Jenny Goldschmidt, was eminently successful, every available space in the room being occupied by a brilliantly attired audience. The applause which greeted the sweet singer's entrance into the orchestra was vociferous and prolonged; but her first singing caused some disappointment with the auditory, who, judging from the harshness of her lower notes, believed that Madame Jenny Goldschmidt had lost some of that brilliancy of voice which characterised her singing in this town eight years since. This impression was, however, to a considerable extent removed, when Madame Goldschmidt sang Bellini's "Care compagne" (*Sonnambula*), and by it completely carried away the audience with enthusiasm. The stormy ovation which followed this exquisitely-wonderful vocalisation was completely deafening, and nothing but a repetition of the last movement would satisfy the excited Yorkshire people. Mr. Weiss gained high favour by his rendering of "The Wanderer," and was encored in "I am a roamer," the effect of which, however, was considerably marred by being taken too slow. Mr. Goldschmidt, Herr Ernst, and Signor Piatti, were each successful, and secured their share of applause. The arrangements of seats and access to the hall were perfect, and not a single *contretemps* occurred to provoke the displeasure of the most fastidious individual. This has been a subject of much congratulation—for when the Swedish Nightingale first sang at the Music-hall, the crushing and tearing of dresses amongst an audience not more numerous than that of Monday night, was the cause of much annoyance.

Madame Goldschmidt has presented donations of twenty-five guineas to the Leeds Infirmary, and ten guineas to the Rational Recreation Society.

MR. AND MRS. HOWARD PAUL'S ENTERTAINMENT.—"Patch-work" is being given nightly at the Music-hall, before good and increasing audiences. We know of no better sign of real merit

of an entertainment than to find that the more frequently it is given the more popular it becomes. "Patch-work" is a musical and comic entertainment of a character superior, in every respect, to anything of the kind we have yet witnessed. The libretto is full of genuine humour, truthful remarks, and clever witticisms. The characters are admirably delineated, and the dresses of costly material. Mrs. Paul's singing is excellent, and her imitation of the acting and vocalisation of Signor Tamberlik, the great tenor, is truly wonderful for a lady. This effort is encored nightly with loud and general applause. Not less successful is the highly dramatic rendering of "Bonnie Dundee." Mr. Paul is imitable in the representation of "Roger Whitelock, one of the very old school," and a better old man, both as regards appearance and voice, it is impossible to imagine. Perhaps his most "taking" character is the "heavy swell," which is certainly an admirable imitation—so much so, that the audience are fairly in ecstacies, and frequently occupy several minutes in the enjoyment of hearty laughter. Illustrative songs are introduced in all the characters, and the entertainment is kept up unflaggingly for two hours.

Mr. Alfred Bunn has taken the Gardens for three *séances* to be given on a grand scale.

OAKENGATES.—A grand performance of sacred music by amateur vocalists, in aid of the widows and families of deceased workmen, took place on Monday week, at the Independent Chapel, which was filled to overflowing by a highly-respectable audience. The performance was under the patronage of almost all the leading gentry of the district. The principal vocalists were Mrs. John Hayward, Misses Reynolds, Miss Wright, and Mr. G. Mainwaring; instrumentalists—violin, Mr. Henry Hayward; leader, Mr. C. Roden; pianoforte, Mr. T. Hayward; accompanist, Mr. John Hayward; conductor, Mr. M. Palmer;—all of whom acquitted themselves in a most efficient and satisfactory manner. The pieces performed were selected with considerable taste and judgment, and the whole affair reflected the greatest credit upon the promoters of the entertainment and the performers generally.

FOOLE.—A concert was given on the 18th ult. by the members of the Sacred Harmonic Society, for the benefit of Mr. Robert Baker, the Conductor. The programme comprised some favourite choruses from the *Messiah*, *Judas Maccabeus*, and *Mount of Olives*. The performance was good, and the attendance very numerous.

REIGATE.—On Thursday, the 17th ult., the members of the Choral Society, conducted by Mr. E. Thurnam, gave a concert under the patronage of the Countess Somers. The metropolitan vocalists engaged were Miss Clara Henderson, and two of the juvenile choristers from St. Paul's Cathedral. The programme consisted of both sacred and secular music, and was a selection from the works of the best composers.

SWINDON.—On Thursday evening and Saturday morning, the 17th and 19th ult., Mr. Ann, of this town, provided a musical treat for the inhabitants; in addition to the successful efforts of his own family, and Mr. Lea, in some glees, &c., Miss Milner and Mr. H. Cooper were engaged, who gave great satisfaction. There was also a quadrille band (Sykes's). Mr. T. B. Richardson presided at the pianoforte.

WORCESTER.—On Thursday week an amateur concert was given by Mrs. Peel at the Deanery. It was supported by those ladies and gentlemen who have assisted on several previous similar occasions, and the subjoined programme will show that the selection was as judiciously varied and selected as it was admirably performed:—Part I.: "Stay, pr'ythee stay," *The Miller and his Men* (Sir H. R. Bishop); part-songs, "The Warrior's Return" (Mendelssohn), "Spring's Delights" (Muller); song, Mr. Fowler, "The Last Man" (Calleott); grand trio concertante for two treble concertinas and piano, Miss Best, Miss Helm, and Mr. Peel, "The Nations Re-united" (G. Case); selection, *Il Trovatore* (Verdi); "vedi, le fosche!" aria, Miss Bell, "Stride la Vampa;" sextett, Miss Jackson, Miss Watts, Miss H. Watts, Messrs. Denning, Peel, Durieux; "Crudele sospetto," *La Donna del Lago* (Rossini); trio, Miss Temple, Miss Bell, Miss Helm; "Ti prego" (Curschmann); solo concertina, Mr. Peel; fantasia, *Il Trovatore* (R. Blagrove); Tyrolienne, Mrs. Hunter; finale, "Dal tuo Stellato Soglio, Mose in Egitto" (Rossini). Part II.: Grande Marche (*Le Prophète*); selection from *Euryanthe* (Weber); chorus, "Hail to the Heroes;" air and quartett, "Songs sweetly sounding;" solo violoncello, *L'Elise d'Amore* (Kummer); Trio "Ecco alfin la città Santa" (L. Phillips); aria, "Ah si ben mio," *Il Trovatore* (Verdi); "cujus animam," *Stabat Mater*, for five concertinas and harmonium; coro, "Va Pensiero," *Nabucco* (Verdi); recit. and aria, "Ex-

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nani Involami" (Verdi); madrigal, "Bluebells of Scotland; duo from *Belisario* (Donizetti); finale, from *L'Etoile du Nord* (Meyerbeer).

OUR SCRAP BOOK.

CHRISTOPHER TYE, born in Westminster, and educated in the Royal Chapel, was musical preceptor to Prince Edward, and the other children of King Henry the Eighth. In the year 1545, he was admitted to the degree of Doctor of Music in Cambridge; and in 1548, was incorporated a member of the University of Oxford. In the reign of Queen Elizabeth, he received the appointment of organist of the Royal Chapel. He was a man of considerable literary acquirements, and, for the age in which he lived, was truly excellent in his profession. Anthony Wood says of his compositions, that "there are some of them among the ancient books in the Music School at Oxford, but that they are antiquated, and not at all valued: "there are, however, not many ancient compositions for the church, which can boast a degree of merit equal to that of his anthems. One of these for a full choir, "From the depth I called on thee, O Lord," is to be found in Page's "Harmonia Sacra;" and the first part of another for four voices, beginning with the words, "I will exalt thee," in Dr Crotch's "Selections of the Various Styles of Music, arranged for Keyed Instruments." The latter appears to have been composed in 1545. Dr. Tye began an arduous task in composing music to the whole *Acts of the Apostles*, which he had previously rendered into English verse; but he did not complete the undertaking. The first fourteen chapters were printed in the year 1553, with this singularly quaint title: "The Actes of the Apostles, translated into Englyshe metre, and dedicated to the kyng's most excellente maiestye, by Christofer Tye, doctor in musyke, and one of the gentylmen of hys grace's mooste honourable chapell, wyth notes to eche chapter, to syng, and also to playe upon the lute, very necessary for studentes after their studye, to fyle theyr

wyttes, and alsoe for all Christians that cannot syng, to reade the good and godlye storyes of the lives of Christ and his Apostles." The following initial stanza of the fourteenth chapter is given as a specimen of the poetry. The New Testament translation runs thus: "It came to pass, in Iconium, that they went both together into the synagogue of the Jews, and so spake, that a great multitude both of the Jews, and also of the Greeks, believed,"

It chaunced in Iconium,
As they oft tymes dyd use,
Together they into dyd come
The sinagoge of Jews;
Where they dyd preache and onlye seke
God's grace then to atchewe,
That they so spake to Jue and Greke
That manye dyd beleue.

This version of the "Acts of the Apostles" was occasionally sung in the chapel of King Edward the Sixth, and probably in other places where the choral service was performed. Its success, however, did not answer the author's expectation; and, instead of completing it, he applied himself to the composition of music to words selected from the "Psalms of David," in four, five, and more parts. To the latter species of harmony, for want of a better name, that of *anthem*, a corruption of antiphon, was given. In the second volume of Dr. Boyce's *Collection of Cathedral Music*, there is an anthem of this great musician, "I will exalt thee, O God," which is a perfect model for composition in the church style, not only from its melody and harmony, but for the contrivance and general effect of the whole. The following memorandum respecting Dr. Tye is transcribed from a note in the writing of Anthony Wood:—"Dr. Tye was a peevish and humoursome man, especially in his latter days; and sometimes playing on the organ in the chapel of Queen Elizabeth, which contained much music, but little delight to the ear, she would send the verger to tell him that he played out of tune, whereupon he would send word that her Majesty's ears were out of tune." He adds, that Dr. Tye restored church music after it had been almost ruined by the dissolution of monasteries.

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1st Year....	325	£95,783	£3,092 15 9
2nd Year ...	567	196,863	6,381 1 7
3rd Year ...	623	266,460	8,648 15 2
4th Year ...	573	193,370	6,160 13 7
5th Year ...	1,247	358,533	12,517 5 2
Totals....	3,835	1,140,869	36,800 11 3

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The Band of the Royal Italian Opera is engaged, and will be considerably augmented. Mr. COSTA has also most kindly offered his valuable aid, and will himself conduct a portion of the Concerts.

The following Three Classes of Tickets are issued for the Present Season, available to the 30th April, 1857 :—

1. Season Tickets (not transferable), admitting the holder to the Palace and Park on all occasions whatsoever, with the sole exception of the twelve days on which the Concerts by the Opera Company take place One Guinea.

2. Season Tickets (not transferable), admitting the holder on all occasions, including the above Concerts Two Guineas

3. Transferable Tickets, admitting to the above Twelve Concerts and to the Flower Shows, but not available on any other days Two Guineas

The numbers of tickets issued under Classes 2 and 3 will be limited to such a number as can be properly accommodated at the Concerts.

The tickets may be obtained at the Crystal Palace (Centre Transept and Railway entrances); the Company's Office, 79, Lombard-street; London-bridge Station; the Brighton Railway Company; the Office of the Brighton Railway Company, 43, Regent-circus, Piccadilly; the Railway Station, Crystal Palace; at Mitchell's Library, 33, Old Bond-street; Sams' Library, 1, St. James's-street; Messrs. Keith, Prowse, and Co., 43, Cheapside; Mr. Hammond, 27, Lombard-street; Messrs. Letts, Son and Co., 8, Royal Exchange; Mr. T. Knox Holmes, 441, Strand; Weston's Library, St. George's-place, Knightsbridge; Messrs. Cramer, Beale, and Co., 195, Regent-street; Calder's Library, 1, Bathurst-street, Hyde Park-gardens; Messrs. Mead and Powell, Arcade, London-bridge Station; Mr. J. H. Smith, 22, Gresham-street; Mr. H. A. Bebbington, 426, Strand; Messrs. Stephens and Son, 35 and 36, Throgmorton-street; and Mr. Brill, Royal Baths, Brighton.

Remittances from the country, by Post-office order or otherwise, must be made payable to George Fason. All applications must state whether the tickets are for ladies or gentlemen, and none can be attended to unless accompanied by a remittance.

The rates of admission to the Palace remain as before, viz. :—

On Mondays, Tuesdays, Wednesdays, Thursdays, and Fridays (excluding the Fridays on which the Concerts take place) One Shilling.

On Saturdays Five Shillings.

Children under 12 Years of Age, Half-Price (excluding the Fridays on which the Concerts take place).

The Palace will be opened on Mondays, at 9 a.m.; on Tuesdays, Wednesdays, Thursdays, and Fridays, at 10, excepting on the days of the Concerts by the Opera Company, on which days and on Saturdays it will be opened at 12; closing daily about sunset.—By Order, G. GROVE, Secretary.

EDWARD FREDERICK LEeks, Secretary.
Office, 2, Charlotte-row, Mansion-house.

EGYPTIAN HALL, Piccadilly.—The marvellous Mechanical Figures, from the grand Paris Exposition, on View daily, from 11 to 5, and from 7 to 10.

The most extraordinary exhibition in the world. Admission, 1s.; reserved seats, 2s. Children half-price.

BURFORD'S PANORAMA of the FALL and INTERIOR OF SEBASTOPOL is now Open, in Leicester-square, taken from the Malakoff, from Sketches by Captain VENACOYKE, Grenadier Guards, aided by photographic views; showing, with life-like fidelity, the city, fortifications, and suburbs, as seen immediately after the assault. The Battle of the Alma will shortly be closed, but the Bernese Alps are open. Admission, 1s. to each panorama.

FENTON'S CRIMEAN PHOTO- GRAPHS.—The Exhibition of 350 Photographs, taken in the Crimea by Mr. ROBERT FENTON, to which is added the collection taken by Mr. Robertson after the fall of Sebastopol, is open daily at the rooms, corner of St. James's-street, entrance Piccadilly, from 10 to 6. Admission, 1s.

PHILIP ROSE, Hon. Secretary,
OSBORN P. CROSS, Secretary.

GRAND BAZAAR,

on FRIDAY and SATURDAY, 23rd and 24th MAY, 1856, at Leigham Court, Streatham, Surrey, under the patronage of

Her Most Gracious Majesty,
Her Royal Highness the Duchess of GLOSTER.
Her Royal Highness the Duchess of KENT.
Her Royal Highness the Duchess of CAMBRIDGE.
Her Royal Highness the Hereditary Grand Duchess of MECKLENBERG STRELITZ.

Her Royal Highness the Princess MARY ADELAIDE.

The Duchess of Montrose. The Countess D. of Lichfield

The Duchess of Manchester. The Lady Emily Peel
The Duchess of Northumberland. The Viscountess Falkland

The Duchess D. of Northumberland. The Viscountess Milton

Her Excellency Madame Van de Weyer. The Viscountess Dungannon

The Marchioness of Downshire. The Viscountess Sydney

The Marchioness of Abercorn. The Viscountess Combermere

The Marchioness Dowager of Ely. The Lady M. C. Nisbett

Francoise Anne, Marchioness of Londonderry. The Lady Jane Levett

The Marchioness Dowager of Ormonde. The Lady Sarah Lindsay

The Lady Charlotte Denison. The Lady Caroline Murray

The Countess D. of Derby. The Lady Charlotte Schreiber

The Countess Cowper. The Lady Selby

The Countess of Lanborough. The Lady Sherborne

The Countess of Desart. The Lady Mary Wood

The Countess of Caledon. The Hon. Lady Pearson

The Countess of Wilton. The Hon. Mrs. W. Ashley

The Countess of Craven. The Hon. Mrs. C.E. Boothby

The Countess of Verulam. Lady Pakington

The Countess of Yarborough. Lady Cotton Sheppard

The Lady Mayores. The Lady Mayores

Mrs. Jones, of Pantglas. Mrs. Jones, of Pantglas

Mrs. Philip Crawley. Mrs. Dawson

Mrs. Dawson. Mrs. S. H. Lee

Mrs. Oakes. Mrs. Oakes

Mrs. Rowland. Mrs. Rowland

And other Noble Persons. And other Noble Persons

In aid of the ROYAL ASYLUM of the St. ANN'S SOCIETY, by Voluntary Contributions affording Home, Clothing, Maintenance, and Education to Children of those once in prosperity, orphans or not, of any nation.

By the kind permission of J. Tredwell, Esq., the beautiful gardens and pleasure grounds of Leigham Court will be opened to visitors to the bazaar.

By permission of Colonel the Hon. G. F. Upton, C.B., the band of the Coldstream Guards (under the direction of Mr. Godfrey), and, by permission of Colonel Ridley, the band of the Scots Fusiliers Guards (under the direction of Mr. Boosey), will be in attendance each day.

The new buildings of the St. Ann's Society, near to Leigham Court, will be also open to visitors to the bazaar.

Contributions of works of art, fancy articles, useful and ornamental needlework, English and foreign bijouterie, &c. (which entitle to votes at the next election), will be gratefully received by the House Stewards, by any member of the committee, the chaplain, or the secretary, either at the Asylum of the Society, or at their respective residences.

Tickets of admission for the first day, 2s. 6d. each; for the second day, 1s. each.

EDWARD FREDERICK LEeks, Secretary.

Office, 2, Charlotte-row, Mansion-house.

BAZAAR.—Under the Patronage of

Her Most Gracious Majesty the Queen and His Royal Highness the Prince Albert.—The Committee of Management of the HOSPITAL for CONSUMPTION and DISEASES of the CHEST beg to announce that,

in order to promote the fund for carrying on this national and now extensive Charity, the usefulness of which has been increased by accommodation for 130 additional patients, and the opening of the Sanatorium at Bournemouth, a GRAND BAZAAR will be held on its behalf in June next, and, by the kindness of the Committee of the Toxophilite Society, in their beautiful grounds in the Regent's-park.

The friends and patrons of this valuable Institution are, therefore, earnestly and respectfully solicited to prepare such articles of work as they may consider suitable for the occasion, including paintings, drawings, &c., donations also of music, autographs, minerals, botanical specimens, and other articles, and flowers, or pecuniary aid, forwarded to the Hospital, will be gratefully received and acknowledged. Further particulars will be duly published.

PHILIP ROSE, Hon. Secretary,
OSBORN P. CROSS, Secretary.

Brompton.

[MAY 3, 1856.]

MISS P. HORTON'S (Mr. and Mrs.)

T. German Reed) new and popular ENTERTAINMENT, consisting of musical and characteristic illustrations, introducing a variety of amusing and interesting scenes from real life, with English, French, and Italian Songs, every Evening (except Saturday), at the Royal Gallery of Illustration, 14, Regent-street, commencing at Eight o'clock, and terminating at Quarter-past Ten. Prices of admission, 2s. and 1s.; stalls, 3s., which can be secured at the Gallery during the day. A Morning Performance every Saturday, at Three o'clock, when the free list will be suspended. No performance on Saturday evenings.

BARON CELLI, Maitre de Chapelle

to the late King of Bavaria, and Professor of Singing to Mdines. Grisi, Albertazzi, Boccaabadi, Schöberlecker, &c., is in town for the season. Applications for lessons to be made at his residence, 70, Welbeck-street, Cavendish-square.

ROYAL POLYTECHNIC.—Patron,

H.R.H. Prince Albert. — Entirely new, grand, historical, romantic, and musical Entertainment, entitled Kenilworth, and the Visit of Queen Elizabeth to the Earl of Leicester, with splendid Dioramic Illustrations; the grand hall of Kenilworth by Messrs. Carpenter and Westley. This entertainment, written by G. Moore, Esq., will be given every morning at 3.45, and evening at 8.45, by F. L. Horne, Esq., who, with the Misses Mascal, will sing the Vocal Illustrations. Also a series of splendid Dioramic Pictures of the total Destruction of Covent-garden Theatre; mornings at 2, evenings at 7.45. New Lecture and Experiments by J. H. Pepper, Esq., with the Electric Light and three enormous Concave Mirrors, showing their optical and cataristic effects. Original Entertainment by Mr. Matthews, entitled a Peep at Ancient and Modern Magic. 3,000 Models and Works of Art on view, with a good collection of Russian trophies, and a Russian carriage brought from Balaklava by Captain Barclay, in the Mohawk, as the identical carriage of Prince Menschikoff, captured at the battle of the Alma. Admission to the whole, 1s.; children and schools, half-price. Open from 12 till 5, and from 7 till 10.

CRYSTAL PALACE, SYDENHAM.

—The PALACE and PARK are OPEN to the public on Mondays at 9, a.m.; and on Tuesdays, Wednesdays, Thursdays, and Fridays at 10, a.m., on which days the admission is One Shilling; and on Saturdays at noon, when the admission is Five Shillings—closing each day at 8 p.m.

Tickets of admission, including conveyance by railway, may be obtained at the London-bridge Terminus, and at the several Agents in London.

Trains run from London-bridge to the Crystal Palace Station at 8.0 a.m., 9.0 a.m., 9.35, a.m., and every half-hour from 10.10 a.m. to 4.10 p.m., and at 4.25, 4.50, 5.25, 5.50, 6.10, 6.50, and 7.5, p.m., returning from the Crystal Palace at short intervals throughout the day up to 8.10 p.m.

THE FULL ORCHESTRA of the Company, consisting of 42 players, performs daily, except Saturday, on which day there is a Concert of Vocal and Instrumental Music, with a full Orchestra, at which selections from classical composers are given.

Director of the Band—Mr. AUGUSTUS MANNS.

ROYAL ASYLUM of ST. ANN'S SOCIETY, Streatham and Aldersgate: by voluntary contributions, affording home, clothing, maintenance, and education to the children of those once in prosperity, orphans or not, of any nation.

PATRON,
THE QUEEN,
The Prince ALBERT, and
The Royal Family.

The ONE HUNDRED and FORTY-SEVENTH ANNUVERSARY FESTIVAL will be celebrated at the London Tavern, Bishopsgate-street, on Monday, 8th May, 1856.

His Grace the Duke of ARGYLL in the chair.

Tickets, one guinea each.
EDWARD FREDERICK LEWIS, Secretary.
Office, 2, Charlotte-row, Mansion-house.
Life subscription, £10 10s.; annual ditto, £1 1s.; life presentation, 250 guineas; perpetual presentation, 750 guineas; Executors of benefactors by will become Life Governors.

NEW PHILHARMONIC SOCIETY

—The Committee of Management of the Hospital for Consumption and Diseases of the Chest have the pleasure to announce that the New Philharmonic Society has kindly arranged to accord to this Charity the proceeds of the Concert to take place on WEDNESDAY Evening, May 14th, at the Hanover-square Rooms.

Those Friends of the Hospital, and the Public generally, who may be disposed to co-operate with the Society in their generous intention, are respectfully informed that Tickets may be had, and every information obtained, at the Hospital, Brompton; or of Messrs. Cramer and Co., 201, Regent-street.

Stalls (numbered), £1 1s.; Reserved Seats, 10s. 6d.
PHILIP ROSE, { Hon. Sec.
OBORNE P. CROSS, } Sec.

Brompton, 2nd May.

MR. CHARLES OKEY'S PARIS

—People—Exhibition—Baden—Black Forest—Caracture—Piano—Rough Sketches. Evenings (except Saturday), at 8; Tuesday and Saturday morning at 3 Aren, 1s.; Stalls, 1s. 6d. Regent-gallery, Quadrant.

MR. ALBERT SMITH'S MONT

BLANC, Holland, Up the Rhine, and Paris, is now OPEN every evening (except Saturday), at 8 o'clock. Stalls, which can be taken from a pian at the box-office, every day between 11 and 4, without any extra charge, 3s.; Area, 2s.; Gallery, 1s. The Morning Representations take place every Tuesday, Thursday, and Saturday, at 3 o'clock.—Egyptian-hall.

MR. W. S. WOODIN'S OLIO OF

ODDITIES, 50, instantaneous metamorphoses of voice, character, and costume, concluding with an impersonation of Madlle. Rachel as Camille in Les Horaces, TO-NIGHT, and every evening, at 8. Private Boxes and Stalls may be secured in advance, without extra charge.—Photographic-hall, King William-street, Charing-cross. A Performance every Saturday morning at 2 o'clock, and evening at 8.

THE LION-SLAYER AT HOME,

232, Piccadilly.—Mr. GORDON CUMMING DESCRIBES every night, except Saturday, at 8, what he saw and did in South Africa. Morning entertainments every Saturday, at 3 o'clock. The Diorama is painted by Messrs. Richard Leitch, Harrison Weir, George Thomas, Wolf, Charles Hague, and Phillips. The Music conducted by Mr. Harry Wilson. Admittance, 1s., 2s., and 3s. Children half-price in the Reserved Seats and Stalls. The Museum is open gratis during the day from 11 till 6 (Saturdays excepted).

ROYAL BOTANIC SOCIETY,

Regent's-park.—The EXHIBITIONS of PLANTS, Flowers, and Fruit, in the Gardens of the Society, this season, will take place on Wednesdays, May 28, June 18, and July 9; and of American Plants, Saturday, June 14.

Tickets of admission are now being issued, and can be obtained at the Gardens only, by orders from Fellows or Members of the Society, price, before Saturday, May 17, 4s.; after that day, 5s. each.

GREAT GLOBE—PICTORIAL and

DIORAMIC TOUR of EUROPE, from England to Balaklava, through the principal cities of Europe, with the Rhine and Danube, at 11 a.m., 3 p.m., and 8 p.m. Models of the Siege of Sebastopol, Cronstadt, the Baltic, Sweaborg, and Helsingfors. The large Model of the Earth, with Lectures and Illustrations. A Collection of Russian Arms, Dresses, Pictures, and Trophies. Military Gallery of the Armies of Europe. Open from 10 a.m. to 10 p.m. Admittance to the whole building, 1s.; children and schools, half-price.

THE PORTLAND GALLERY, 316,

Regent-street, opposite the Polytechnic Institution.—The NINTH ANNUAL EXHIBITION of the NATIONAL INSTITUTION of FINE ARTS is now OPEN from 9 till dusk. Admission, 1s. Catalogue, 6d.—BELL SMITH, Secretary.

THE NEW SOCIETY of PAINTERS

in WATER-COLOURS.—The Twenty-second Annual Exhibition is now open at their Gallery, 53, Pall-mall, near St. James's Palace, daily, from 9 till dusk. Admission, 1s. Season Tickets, 5s.—JAMES FARNY, Secretary.

15 JU 57

Theatrical Announcements.**THEATRE ROYAL, HAYMARKET**

Re-engagement of Perez Nena.—On Monday, the new comedy of THE EVIL GENIUS. After which, an entirely new ballet pantomime, with new music composed by Edward Fitzwilliam, and the scenery painted by Mr. William Calcott, entitled EL GAMBUSINO, or the Mexican Goldseeker, in which the renowned Spanish Dancer, Senora Perez Nena, with Manuel Perez, and a New Company of Dancers from Madrid and Barcelona, will appear. With A POSTMAN'S KNOCK.

DRURY-LANE—ENGLISH OPERA.

—Under the Direction of Mr. J. H. TULLY and Mr. F. KINGSBURY.—Unusual attractions for the week before the Holidays.—The great enthusiasm with which each successive effort of the unparalleled English opera company performing at this National Theatre is received induces the Directors to announce two more representations of "Fra Diavolo," "Lucia di Lammermoor," and "Il Trovatore, or the Gipsy's Vengeance," next week. On Monday and Wednesday, FRA DI VOLO; Tuesday and Friday, LUCIA di LAMMERMOOR; Thursday and Saturday, IL TROVATORE, or the Gipsy's Vengeance, being the last two representations of this world-famed opera. Lucy Escott, Miss Dyer, Miss Fanny Huddart, Miss Fanny Reeves, Mr. Elliot Galer, Mr. Augustus Braham, Mr. Henry Haigh, Mr. Manvers, Mr. Henri Drayton, Mr. Durand, &c. To conclude with, every evening, the YANKEE HOUSEKEEPER, in which the celebrated American artistes, Mr. and Mrs. W. J. Florence (whose inimitable performances have elicited roars of laughter from audiences crammed to the ceiling), will appear, repeating their astounding American melodies, "Polly, won't you try me, oh!" and "Bobbing Around."—Reduced prices as usual.

ROYAL PRINCESS'S THEATRE.

—Under the management of Mr. CHARLES KEAN.—Monday will be presented THE VICTOR VANQUISHED. After which, THE WINTER'S TALE. Leontes, Mr. C. Kean; Hermione, Mrs. C. Kean.

ASTLEY'S.

On Monday, and during the week, MAZEPPA and the WILD HORSE. After which, Scenes in the Circle. To conclude with ENGLAND'S HARVEST HOME and NATIONAL STEEPLE CHASE.

ROYAL SURREY THEATRE.

Leases, Messrs. Shepherd and Creswick.—On Monday and during the week, a drama suggested by H. Mayhew's work of London Labour and the London Poor, called HOW WE LIVE IN THE WORLD OF LONDON. With other entertainments.

PRINCESS'S CONCERT ROOMS.

Castle-street, Oxford-street.—In compliance with the request of many patrons, a SECOND GRAND FRENCH FÊTE and BALL (dînée à la nation Anglaise), and the last of the season, will be given by Madlle. HORTENSE, Artiste of the Grand Opera, Paris, on Thursday, May 1, under the direction of M. Desiré, Conductor of the Balls of the Imperial Italian Theatre, Paris. Tickets to be had of Messrs. Duff and Hodgson, Julian, at the Café Verrey, Regent-street; and of Mons. Désiré, at his academy, 17, Duke-street, Manchester-square.

Musical Instruments.**BISHOP AND STARR, ORGAN**

BUILDERS, 1, Lisson-grove South, have for Sale several excellent Second-hand Organs, which must be disposed of immediately, to make room for the erection of new work. Descriptions will be forwarded on application.

Printed by MARTIN and DARBY, at 140 and 141, Strand, in the Parish of St. Mary-le-Strand, in the County of Middlesex; and published by JOHN SMITH, at 141, Strand, London.—SATURDAY, May 3, 1856.